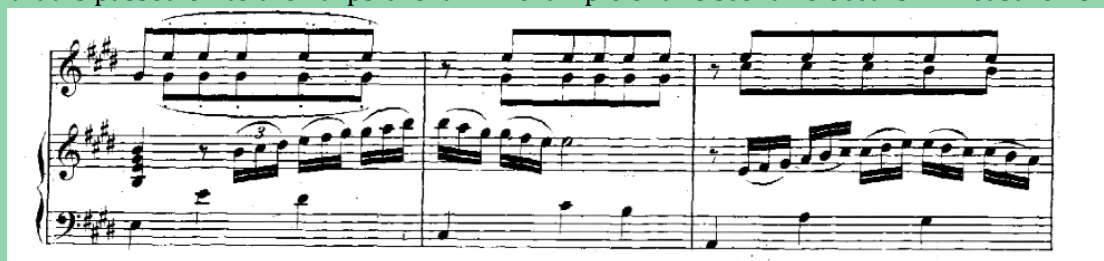


## PROJECT UPDATE #1: Transcribing the saxophone part

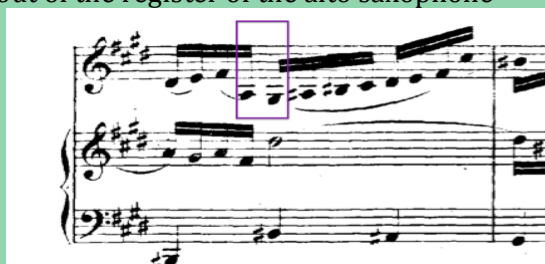
For the past two weeks, I have been working with two really great saxophonists in order to be able to transcribe the violin part to a doable and comfortable range for my saxophonist duo partner. At first, I wasn't sure the original key of the piece would work for alto saxophone, but after a long consideration I decided to keep the piece in its original key. There are several reasons for this, but the most salient is that only the third movement is in c# minor, the rest of the suite is in E major and this key works very well in the original tuning of the guitar, which would enable us to play the suite in a concert without having major tuning issues.

After choosing the key, there were a couple of readjustments that had to be done to the violin part in order to fit in the range of the saxophone. First, I had to consider whether the double-stop sections would be adopted by the guitar so that the saxophone could stay with the single melodic line that is passed on to the harpsichord. An example of this scenario occurs in measure 13.



I decided to keep the E pedal tone with the saxophone line, to remain true to Bach's intentions of equality and balance. Throughout his violin and harpsichord sonatas Bach's gives the harpsichord an equal part not just a mere accompaniment; I wanted to capture this essence and transfer it to the guitar part.

Another readjustment that I had to do dealt with register. For example, in measure 51, there are two notes that are out of the register of the alto saxophone



In order to adapt to the registration of the instrument without damaging the voicing and overall contour of the line, I decided to research a little more about the transcriptions that have already been done of this piece. Fortunately, I found a transcription done for alto recorder and harpsichord by Fumio Kitamika in the library. When dealing with this lower note problem, his solution is to transpose the following measures up an octave: measure 48 from beat two until measure 53. I thought this was a really great solution, but unfortunately it wouldn't work in the saxophone due to the very high range that this octave transposition would create. Finally, I decided to only move up an octave only a section of the melody. I transposed up an octave from the second sixteenth note of the third beat in measure 50 to the third sixteenth note of the third beat in measure 51.

Overall these past two weeks have been an incredible learning curve in understanding the art of transcribing. I believe I will be changing things here and there as I start transcribing the guitar part, but I think the saxophone part is a solid base for the work that will come to complete this transcription.

Next week, I will be updating on the progress of the guitar transcription and I will try to upload shot of what the transcription is looking like. So, don't forget to check for new updates!